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WHITECHAPEL ART GALLERY

Shakespeare
AND
Theatrical
Memorial
Exhibition



October 12 to November 20,

1910,

12 NOON to 9.30 P.M.

COMMITTEE.

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SHAKESPEARE MEMORIAL

THEATRICAL EXHIBITION

WHITECHAPEL ART GALLERY

HIGH STREET, WHITECHAPEL.

NOTE.—The Lower Gallery will be closed to the general public during the performances of the plays.

WHITECHAPEL ART GALLERY, HIGH STREET, WHITECHAPEL.

SHAKESPEARE MEMORIAL AND THEATRICAL EXHIBITION, 1910.

PREFACE

THE present Exhibition has been organised by the Trustees of the Whitechapel Art Gallery, with the help of the National Shakespeare Memorial Committee, a special joint committee being appointed for the purpose.

The object of the Exhibition is to give the general public an opportunity of realising more about the history and development of the drama in past times, and in other countries besides England; and to help on the efforts now being made to found a National Theatre.

The drama offers one of the most powerful agencies for the education of a nation. The dramatist, if he can obtain a hearing, is able to bring to bear on his audience a more potent influence than a writer or speaker.

The stage, therefore, affording, as it does, the great minds of each epoch such an unequalled opportunity for influencing the average men of their generation, cannot be entrusted entirely to the ordinary laws of commercial supply and demand without injury to the nation.

The best must, as a rule, be given, or at least offered, on rather easy terms, and England has the example of Greece

and Germany in endeavouring to provide a national theatre which shall not be entirely dependent on the average existing public taste of the majority, but shall be in a position to guide and lead that taste and free occasionally to minister to the wants of those minorities at present unavoidably overlooked.

The expenses of this Exhibition, of which performances, as illustrations, form so large a feature, are inevitably heavy. The Trustees of the Whitechapel Gallery have guaranteed a sum sufficient for the ordinary expenses of an exhibition, but the Exhibition Committee hope that the public will help them by donations in the boxes to provide the additional amount required to enable the children and Evening Continuation School Clubs to give their carefully prepared performances of Shakespeare's plays, with dresses and a stage copied as closely as possible from the Elizabethan ones.

CATALOGUE.

LOWER GALLERY.

VALL ON RIGHT-HAND SIDE OF TURNSTILE
AT ENTRANCE.

1 Photographs, lent by

Sir HERBERT TREE, GEORGE ALEXANDER, Esq.,
Miss GENEVIÈVE WARD, E. RIMBAULT DIBDIN, Esq.,
Miss L. CASWALL SMITH, Messrs. CLARKSON,
CHARLES McEVOY, Esq., Messrs. WINDOW & GROVE,
The DOVER STREET STUDIOS, E. LAYTON, Esq.
Miss STELLA CAMPBELL, Mrs. PATRICK CAMPBELL

1A Statuette—a small figure of Phelps as Sir
Pertinax MacSycophant

PERCY FITZGERALD, Esq. *Percy Fitzgerald*

1B A Patent Focus Type Stage Arc Lamp, complete
with set of coloured gelatines; Telescopic
Stage Stand and Flexible Cable with Plug
Top attached

THOS. J. DIGBY, Esq. (Patentee)

1C Mr. Arthur Bouchier as Henry VIII.
ARTHUR BOUCHIER, Esq.

2 Copy of a Document referring to David Garrick
and the Theatre Royal, Drury Lane
ALEC KNOWLES, Esq.

3 Model of Scene: The Grand Stand at Long-
champs, Paris, in the Drury Lane Drama of
"The Sins of Society"

HENRY EMDEN, Esq.

Henry Emden

4 Legal Document referring to David Garrick
ALEC KNOWLES, Esq.

5 Model of Shakespeare's Birthplace before the
final restoration

The GREAT CENTRAL RAILWAY CO.

EAST BAY.

CLASSIC THEATRE.

NOTE ON THE DIFFERENCES BETWEEN THE
ANCIENT AND MODERN DRAMA.

The Greek drama, the earliest form of drama of which the Western world has any knowledge, differs from the modern in almost every possible way. It was primarily religious both in origin and in practice, being in all probability a development of songs and dances performed round a sacred image or altar standing in a circular dancing place or *orchestra*. Gradually the solo parts became of greater importance, and gradually the one or two principal characters emerged from the crowd and mounted a platform, though the date to which these developments should be assigned is still a matter of controversy.

The great patron of the drama was the god Dionysus, at whose festivals the plays were celebrated. The plays were of the nature of competitions, each poet presenting a *trilogy*, or group of three, with or without the addition of a semi-comic after-piece called a satyr play. The citizens who defrayed the cost of the all-important chorus shared with the winning poet the honours that fell to him.

The plays were given in open-air theatres of vast extent, holding, in some instances, as many as forty thousand spectators. The acoustic properties are in some cases extraordinarily fine, *e.g.*, at Epidaurus (see illustration A), where a clearly but quietly spoken word carries to the topmost seat. The scenic arrangements were of the simplest sort, some kind of palace or temple front being generally erected. Generally speaking, no attempt was made at realism in representation, and the rapid movements, the subtle by-play, and never-ceasing change of facial expression of the modern stage were non-existent. Two or three actors, poised on a high and narrow platform at a great distance from most of the spectators, masked and raised to

supernormal stature, declaimed their verses while the chorus moved and chanted below. The fascination of the ancient drama, the explanation of the undoubted hold which it had on the Athenian population must be sought in the splendour and dignity of the verse, the religious association and appeal, the beauty of solemn rhythmic pose, and the accompaniment of all-pervading music—to which last unhappily we have lost the key.

J. ff. B.-P.

6 Plates from Stephanus Cybulski's Pamphlet on
"Monuments of Classic Antiquity"

Messrs. BLACKWELL

7 Photographs of the Plates in the British Museum
—Greek and Roman Life Guide (Theatre
Section)

The TRUSTEES OF THE BRITISH MUSEUM

7A Plates from Haigh's Attic Theatre
The OXFORD UNIVERSITY PRESS

8 Seventeen Photographs illustrating the Classic
Theatre

The HELLENIC SOCIETY

9 Photographs of Greek Vases, Masks, and
Theatres, etc.

Messrs. W. A. MANSELL & Co.

10 Six Photographs of Scenes in Greek Plays per-
formed at Bradfield College

The HEADMASTER OF BRADFIELD COLLEGE

11 Two Sets of Coloured Diagrams and Pictures
Illustrating the Classic Theatre

Messrs. BLACKWELL *Stephanus Cybulski*

12 Model (not quite finished owing to want of
time) of the Theatre in which Performances
of Greek Plays are given by the Boys of
Bradfield College

Made by two boys—R. M. HILL and H. L. STEVENS—of
Bradfield College, and lent by the Headmaster, Rev. H.
COSTLEY WHITE.

13 & 14 Scenes and Costumes as used at the Savoy
Theatre, in the "Medea" of Euripides,
translated by Professor Gilbert Murray

J. E. VEDRENNE, Esq., GRANVILLE BARKER, Esq.
F. Cayley Robinson

15 The Greek Theatre at Hengler's Circus, designed by E. W. Godwin for the production of "Helen in Troas"

J. TODHUNTER, Esq., M.D. *M. H. M. Paget*

The scene represents Paris (Sir H. Tree) taking leave of his parents, Priam (Hermann Vezin) and Hecuba (Miss Lucy Roche), shortly before his death. The Leader of the Chorus (Miss Kinnaird) stands on the steps of the Altar, the Chorus grouped around her. On the upper stage, in the doorway, Helena (Miss Alma Murray) appears with her attendant (Mrs. Oscar Wilde).

END OF CLASSIC SECTION.

16 Caricature of Mr. Bernard Shaw

HENRY ARTHUR JONES, Esq. *Max Beerbohm*

17 Drawing of Mr. Granville Barker in "Man and Superman"

JAMES MCLEHOSE, Esq. *Muirhead Bone*

18 Three Designs for the Production of "Comus" at Cambridge, 1908

Mrs. F. M. CORNFORD *Albert Rothenstein*

Milton's "Comus," a masque—a kind of polite pastoral entertainment—was written for Lord Bridgewater, and was first performed (in 1634) at his seat at Ludlow, with music by Milton's friend Henry Lawes. The plot deals with a young girl's resistance—by the force of her innocence—when she is lost in a wood through which pass the satyr-like Comus and his "rout of monsters." It was founded upon the fact of Lord Bridgewater's sons and daughter having been lost in a wood not long before. In "Comus" Milton's power of writing melodious and stately verse in wonderfully simple yet splendid language is seen at its highest: the lyrics in it are also singularly beautiful.—F.J.H.D.

19 Design for Scene

Miss EDITH CRAIG *Gordon Craig*

20 Caricature of Mr. Henry Arthur Jones

HENRY ARTHUR JONES, Esq. *Max Beerbohm*

21 Caricature—Gabriele D'Annunzio

FREDERICK WHELEN, Esq.

22 Four Photographs—Mrs. Warren's Profession

FREDERICK WHELEN, Esq.

23 Caricature—Guiseppe Giacosa
FREDERICK WHELEN, Esq.

24 Caricature of Mr. Henry Arthur Jones
HENRY ARTHUR JONES, Esq. *Max Beerbohm*

25 Coquelin Cadet
J. G. LOUSADA, Esq. *W. Rothenstein*

26 Three Scenes from “The Blue Bird”—
(a) The Graveyard
(b) The Farewell
(c) The Palace of Night
HERBERT TRENCH, Esq. *F. Cayley Robinson*

27 The Brocken—Drawing for the Scene in “The
Witches’ Sabbath” in the production of
“Faust” by Sir Henry Irving
EDWARD J. SHAW, Esq., J.P. *W. Telbin*

28 Miss Irene Vanbrugh in “Trelawny of the
Wells”,
C. HALDANE MACFALL, Esq. *W. Nicholson*

29 Caricature—Miss Gertie Millar
DESMOND COKE, Esq. *Joseph Simpson*

30 Miss Ellen Terry as Imogen
DESMOND COKE, Esq. *S. H. Sims*

31 View of Nuremburg—Drawing made for one of
the scenes in “Faust” during the visit of
Sir H. Irving and Mr. Hawes Craven to
Nuremburg
EDWARD J. SHAW, Esq., J.P. *Hawes Craven*

32 Design for Scene
Miss EDITH CRAIG *Gordon Craig*

33 A Scene
JULIAN G. LOUSADA, Esq. *James Pryde*

34 Stage Design
Dr. C. WHEELER *Gordon Craig*

35 Bust of Mr. Lewis Waller
LEWIS WALLER, Esq. *Onslow Ford, R.A.*

36 Sir Henry Irving as Dubosc in “The Lyons
Mail”,
C. HALDANE MACFALL, Esq. *James Pryde*

37 Original Design for Costumes for the production of "Ravenswood, or the Bride of Lammermoor" at the Lyceum Theatre
 Messrs. MAY *Charles Fechter*

38 Benjamin Webster making his Final Bow to the Public
 E. LAYTON, Esq. *Randolph Caldicott*

39 Yvette Guilbert
 Mrs. KNOX JOHNSON *André Sinet*

39A Sir Henry Irving as Ravenswood
 J. H. LEIGH, Esq. *Bernard Partridge*

40 Original Designs for Costumes for the production at the Lyceum Theatre of "The Duke's Motto"
 Messrs. MAY *Charles Fechter*

41 Three Drawings for the production of "The Bride of Lammermoor" of Messrs. Wenman, Terriss, and Irving as Sir William Ashton, Bucklaw of Hayston, and Edgar of Ravenswood
 FRED TERRY, Esq. *Seymour Lucas, R.A.*

42 Sir Henry Irving
 EDWARD J. SHAW, Esq., J.P. *Phil May*

43 Mrs. Patrick Campbell (drawing)
 Mrs. PATRICK CAMPBELL *W. Graham Robertson*

44 Mrs. Patrick Campbell (photograph)
 Mrs. PATRICK CAMPBELL *Baron de Meyer*

45 Sir Henry Irving as Hamlet (statuette)
 J. H. LEIGH, Esq. *Onslow Ford*

46 Sir Henry Irving as King Lear
 J. H. LEIGH, Esq. *B. Partridge*

47 Two Frames with Sketches of Sir Henry Irving in Shakespearean Characters
 Mrs. JOHN FULLEYLOVE *John Fulleylove*

48 Sketches of Miss Ellen Terry and Sir Henry Irving as Olivia and The Vicar, in "The Vicar of Wakefield"
 E. LAYTON, Esq. *Henry W. Batley*

49 Drawing of Cardinal Wolsey
 Messrs. MAY *Seymour Lucas, R.A.*

50 Two Drawings of Moncrieff and Craigengelt in
"The Bride of Lammermoor"

FRED TERRY, Esq. *Seymour Lucas, R.A.*

51 Irving (crayon)
J. H. LEIGH, Esq. *Martin Harvey*

52 Hermann Vezin
D. LEVIN, Esq. *Carlo Pellegrini*

53 Sir Henry Irving as Becket
PERCY FITZGERALD, Esq.

54 Bust of Forbes Robertson
CHARLES PIBWORTH, Esq. *Charles Pibworth*

55 Poster for "King Lear" at the Haymarket
D. J. RIDER, Esq. *Joseph Simpson*

SYMBOLIC STAGING IN GERMANY.

Several years ago, in the most progressive theatres in Germany, a new movement sprang up to replace the illusory staging of plays—namely, realistic pictures of life and history shown in a mass of "true" details—by a symbolic and simplified setting, as a frame to bring out the mood and rhythm of the piece through bold and suggestive outlines and the play of light, shade, and colour. This movement had its origin in the Shakespearean Stage of the Court Theatre, Munich, invented and used by Jocza Savits. The exhibits from Germany shown here will illustrate this new style of staging.

56 Scenes of Shakespearean and Other Plays, and
Portraits of Actors in Costume

Luise Dumont and Georg Lindemann
SCHAUSPIELHAUS, DUSSELDORF

57 Prize Designs in a Competition for the Shake-
speare Memorial Theatre

A. BERRINGTON, Esq. *A. Berrington*

58 (a) View of a Theatre for Bremerhaven

(b) The Hebbel Theatre in Berlin

(c) A Grand Opera House for Berlin

Oscar Kaufmann (Architect), Berlin

60 Photographs

Scenes from different plays given in Berlin theatres, amongst them Sir Herbert Tree and his Company in Shakespeare's "Twelfth Night" at the Krollsche Theatre; two scenes from Synge's "The Well of the Saints," as given at Max Reinhardt's Theatre, etc.

Lent by Herren ZANDER & LABISCH, Photographers, Berlin.

61 Case of Japanese Theatrical Prints, Books,
etc., lent by

ARTHUR MORRISON, Esq., OSMAN EDWARDS, Esq.
FREDERICK WHELEN, Esq.

END WALL.

62 Japanese Theatrical Colour Prints, Posters, and Playbills, lent by

Sir FRANK SWETTENHAM, R. PHENÉ SPIERS, Esq.,
FREDERICK WHELEN, Esq.

SCREEN A.

63 Japanese Theatrical Colour Prints, lent by
SIR FRANK SWETTENHAM, R. PHENÉ SPIERS, Esq.

REVERSE OF SCREEN A.

64 Designs for Re-building the Court Theatre at
Munich, according to the patented system of
Henry Helbig, Architect

Herr HENRY HELBIG

65 Model of a new patented type of theatre,
designed to ensure the safety of the public
in cases of fire and panic; also some plans,
designs, etc.

Herr HENRY HELBIG *Henry Helbig (Architect)*
(Descriptive pamphlet may be obtained at the turnstile.)

66 Model of an Auditorium with a patented cupola system

Herr HENRY HELBIG

Henry Helbig (Architect)

67 Bust of Sir Henry Irving as Hamlet

37. *East of Sir H.
MARTIN HARVEY, Esq.*

Hamlet
Onslow Ford, R.A.

SCREEN B.

68 Eight Drawings—"Origins of the English Stage"
"ILLUSTRATED LONDON NEWS" *A. Forrestier*
69 Designs on Silk—"Hamlet"
Miss PAMELA COLEMAN SMITH *P. Coleman Smith*

REVERSE OF SCREEN B.

71 Prize Design in a Competition for the Shakespeare Memorial Theatre
A. BERRINGTON, Esq. *A. Berrington*
72 Prize Design in a Competition for the Shakespeare Memorial Theatre
A. BERRINGTON, Esq. *A. Berrington*
76 Photographs of Celebrated Actors of Shakespearean parts in Vienna
Mrs. JOACHIM GIBSON
77 Reproductions from "The Stage" Year Book
of German productions
"THE STAGE" (For names, see frame.)
78 Reproductions of Professor Max Littmann's
Theatres in Munich and Weimar
"THE STAGE"
79 Bust of Mr. Lewis Waller as Henry V.
BASIL GOTTO, Esq. *Basil Gotto*
80 Photographs of the Teatro Olimpico at Vicenza
Messrs. W. A. MANSELL & Co.
81 Model of a Scene from "The Taming of the Shrew"
JOSEPH HARKER, Esq. *Joseph Harker*

SCREEN C.

82 Six Original Sketches by Professor Heinrich Leffler for "The Tempest," and twelve photographs and three ground plans of Scenes from "Hamlet" from designs by the Danish painter, Svend Gade, in the Danish Renaissance style
NEUES SCHAUSPIELHAUS, Berlin
(Director, Herr Alfred Halm)
These designs for "Hamlet" were made for a revolving stage.

LOWER GALLERY

LENDER

11

ARTIST

83 Eleven Scenes from "Hamlet" and "Julius Cæsar," Munich Court Theatre; new Shakespearean stage

Dr. KILIAN and Director KLEIN

83A Photographs of the Freilicht Theatre, Hertenstein, Lucerne

The Director, HERR RUDOLF LORENZ

REVERSE OF SCREEN C.

84 Scenes from "Gyges und sein Ring," by F. Hebbel

"THE STAGE"

Max Martersteig

84A Open-air Theatre at Hertenstein, near Lucerne; Photographs from Plays, etc.

RUDOLF LORENZ, Director

This was one of the first theatres in German-speaking countries to give open-air performances on a large scale, after Greek traditions

85 Photographs of Scenes from Goethe's "Faust," Municipal Theatre, Cologne.

86 Elizabethan Stage, constructed with Mr. W. Poel's advice by Gilbert Ramsay, Esq.

END OF EAST SIDE OF GALLERY.

Visitors should now cross in front of Stage to WEST Side of Gallery.

88 A Collection of Mezzotints are hung along the whole length of the Western Wall, lent by

The MARQUIS OF BUTE, The UNIVERSITY OF GLASGOW,

The Rev. HECTOR DE COURCELLES,

Mrs. CLEMENT PARSONS, Mrs. HORACE PYM,

Mrs. MYTTEN, Miss STELLA CAMPBELL,

A. M. BROADLEY, Esq., K.C.,

Messrs. F. B. DANIELLS & SON,

E. RIMBAULT DIBBIN, Esq. PERCY FITZGERALD, Esq.

TOM HESLEWOOD, Esq. E. LAYTON, Esq.,

J. H. LEIGH, Esq., Messrs. MAY, E. J. REISS, Esq.

FRITZ REISS, Esq. Messrs. JAMES RIMELL & SON,

W. GRAHAM ROBERTSON, Esq. FRANK T. SABIN, Esq.

JAMES R. SAUNDERS, Esq. EDWARD SPEYER, Esq.

— TUKE, Esq. BERNARD WELLER, Esq.,

H. SAXE WYNDHAM, Esq.

(Titles of Mezzotints and Names of Lenders are affixed to the Pictures.)

LOWER GALLERY

ARTIST

LENDER

OIL PAINTINGS ABOVE THE MEZZOTINTS.

✓ 89 Richard III. urging the Duke of Buckingham to murder the Young Princes
"Richard III."
J. H. LEIGH, Esq. *Wm. Nicholson*

✓ 90 Richard III. in Tent scene
BERNARD WELLER, Esq. *Wm. Hamilton, R.A.*

✓ 91 Edith Plantagenet pleading with Richard Cœur de Lion for the life of Sir Kenneth
The BROOK STREET ART GALLERY *H. J. Fradelle*

✓ 92 David Garrick as Don John in "The Two Chances"
FELIX WAGNER, Esq. *Zoffany*

✓ 93 Charles Kean as Richard III.
J. H. LEIGH, Esq. *unknown*

✓ 94 Burning of Drury Lane Theatre
Lieut.-Col. C. J. Fox *unknown*

✓ 95 Romeo and Juliet
Lieut.-Col. C. J. Fox

✓ 96 Portrait of Miss Caroline Fry
T. V. GROVE, Esq. *unknown*

✓ 97 J. B. Howe as Othello
Messrs. MAY

98 Bust of Charles Mathews
PERCY FITZGERALD, Esq. *Percy Fitzgerald*

99 Head of Ibsen
PERCY FITZGERALD, Esq. *Percy Fitzgerald*

100 Silver Shield, from design by Flaxman
J. H. LEIGH, Esq.
This shield, together with a helmet (now belonging to Sir Squire Bancroft) was presented by the citizens of Edinburgh to John Philip Kemble on his retirement from the stage. It passed into the possession of Charles Kemble, and from him to Mrs. Sartoris. She gave it to Mr. Henry Kemble, who in turn presented it to Sir Henry Irving. Weight, about 104 ozs.

101 Costume worn by Edmund Kean
Messrs. CLARKSON

LOWER GALLERY

LENDER

13

ARTIST

102 Model of Scene from "John Chilcote, M.P.,"
produced at St. James's Theatre
GEORGE ALEXANDER, Esq. *Frank Stuart Murray*

103 Paper Figure of Mr. Tom Heslewood as
Charles II.
GLADYS *Gladys*

104 Model of Scene
JOSEPH HARKER, Esq. *Joseph Harker*

105 Paper Figure of Miss Winifred Emery as
Queen Elizabeth
GLADYS *Gladys*

106 Model of Scene from "John Chilcote, M.P.,"
produced at St. James's Theatre
GEORGE ALEXANDER, Esq. *Frank Stuart Murray*

107 Four Costumes for a Romantic Play—
1. The Wicked Queen
2. The Red King
3. The Sick Princess
4. The Wanderer
MRS. PATRICK CAMPBELL *W. Graham Robertson*

108 Original Sketches for Costumes in "As You
Like It," St. James's Theatre, 1896
GEORGE ALEXANDER, Esq. *W. Graham Robertson*

109 Model of Scene
JOSEPH HARKER, Esq. *Joseph Harker*

110 Three Painted Caskets, illustrating Shakes-
peare's "Merchant of Venice"
A. B. DONALDSON, Esq. *Miss Donaldson*

111 Miss Ellen Terry
MESSRS. WINDOW & GROVE

112 Model of Scene from "Paolo and Francesca"
GEORGE ALEXANDER, Esq. *William Telbin*

113 Model of Scene from "Mollentrave on Women"
GEORGE ALEXANDER, Esq. *Walter Hann*

114 Paper Figure representing Mr. Wilkie Bard
GLADYS *Gladys*

115 Model of Scene from "Paolo and Francesco"
GEORGE ALEXANDER, Esq. *William Telbin*

116 Model of Scene from "Old Heidelberg"
GEORGE ALEXANDER, Esq. *Walter Hann*

117 Pageant Scene in "Richard II."
Sir HERBERT TREE

118 Original Sketches for "As You Like It,"
produced at St. James's Theatre, 1906
GEORGE ALEXANDER, Esq. *W. Graham Robertson*

CENTRE.

119 Model of a National Opera House for a
Foreign Government
EDWIN O. SACHS, Esq. *Edwin O. Sachs* (Architect)

120 Plans and Sections of a National Opera House
for a Foreign Government
EDWARD O. SACHS, Esq. *Edwin O. Sachs* (Architect)

121 Swords used by Edmund Kean
Messrs. CLARKSON

SCREEN D.

122 Prints of Theatres, lent by
H. BATSFORD, Esq., BERTRAM FORSYTH, Esq.,
THOS. W. GLARE, Esq., ALEC KNOWLES, Esq.
Messrs. MAY, Miss ROOTH, H. SAXE WYNDHAM, Esq.

REVERSE OF SCREEN D.

123 Prints and Caricatures of Theatres and Actors
Messrs. CLARKSON, Messrs. MAY,
Messrs. J. RIMELL & SON

124 Model of a Scene from "A Clandestine Marriage," produced at the Haymarket Theatre
JOSEPH HARKER, Esq. *Joseph Harker*

124A John Emery as "Tyke"
Messrs. MAY

John Emery. This fine old comedian, though he died in 1822, seems strangely near to us from the fact that his granddaughter is our own well-liked Miss Winifred Emery. John was a sound and reliable actor, particularly successful in Yorkshire and dialect parts generally. He "well understood and could play Shakespeare." His Caliban was one of the finest ever seen. He was an excellent musician, a clever song writer, and an artist of ability, his drawings, particularly those of coast scenery, fetching high prices.

—L.S.

SCREEN E.

125 Tinsel Pictures
Messrs. MAY

REVERSE OF SCREEN E.

126 Colour Prints by H. Bunbury. Tinsels, etc.
FRANCIS HARVEY, Esq. Messrs. MAY,
ARTHUR WILLIAM, Esq.

SCREEN F.

127 Theatrical Prints, lent by
Miss E. CRAIG, Messrs. J. RIMELL & SON,
Messrs. CLARKSON, Messrs. MAY,
Lieut.-Col. CROFT LYONS, Miss K. HALKETT,
BERTRAM FORSYTH, Esq. A. WILLIAMS, Esq.,
EDWARD SPEYER, Esq.

Leopold Mozart (1719-1787), with his children, Maria Anna (1751-1829) and Wolfgang Amadeus Mozart (1756-1791). After a water-colour drawing, done from the life, in November, 1763, in Paris, by L. C. de Carmontelle (1717-1806). The original is in the possession of Lord Revelstoke.

REVERSE OF SCREEN F.

128 Theatrical Prints, lent by
Messrs. CLARKSON, T. Y. GROSE, Esq.,
Messrs. J. RIMELL & SON, ARTHUR WILLIAMS, Esq.

128A Prints and Photographs illustrating the Ballet
MARK PERUGINI, Esq.

END OF WEST SIDE OF GALLERY.

(N.B.—Visitors should now cross in front of Stage to get to the entrance to the small galleries at back of stage.)

129 Agreement of an Actress (Anne Biggs) with
Sheridan

ALEC. KNOWLES, Esq.

The form of such agreements has changed very little.

130 Proclamation of Censorship, *London Gazette*,
1698

FREDERICK WHELEN, Esq.

131 Cutting from *The Mirror*, with print of St. James's Theatre, October 29, 1836
Mrs. PATRICK CAMPBELL

132 Playbills, lent by

J. H. LEIGH, Esq. ARTHUR WILLIAMS, Esq.
PERCY FITZGERALD, Esq., GEORGE ALEXANDER, Esq.,
Messrs. CLARKSON, E. R. DIBDIN, Esq.
WILLIAM ARCHER, Esq.

133 Announcement of Performance of
"Henry VIII"

PERCY FITZGERALD, Esq.

134 Playbill announcing the First Appearance on
the Stage of Miss Ellen Terry

Mrs. CHARLES ENTHOVEN

EAST WALL.

135 Collection of Playbills

Mrs. CHARLES ENTHOVEN

The collection of playbills from which these exhibits have been selected aims at giving as complete a record as possible of the classic plays in which the great English actors and actresses appeared at Covent Garden and Drury Lane Theatres from the time of David Garrick to that of Charles Kean. The collection includes the playbill of Garrick's appearance at Goodman's Fields, and of his last appearance on any stage. Perhaps the most interesting bill exhibited here, however, is that of a performance of "The Merchant of Venice" at Drury Lane, in which "Portia by a Young Lady" is an announcement fraught with momentous issues for the English theatre. It was under that modest pseudonym that the great Sarah Siddons first appeared before a London audience. The Edmund Kean collection is a very fine one, as it practically comprises the playbills of all his first appearances in his greatest characters. It is worth notice that on May 8, 1814, Kean played Othello, and on the 14th of the same month Iago. These few examples, selected from a collection of many thousands, may enable the public to judge of the great value and interest which play-bills, apart from their romantic charm, have for the student of the history of the stage.—GABRIELLE ENTHOVEN.

NORTH WALL.

136 Collection of Playbills

Mrs. CHARLES ENTHOVEN

137 Autograph Letters

BERTRAM FORSYTH, Esq.

OIL PAINTINGS.

(Nos. 138 to 146 are painted and lent by ALFRED A. WOLMARK, Esq., R.B.A.)

✓138 Mr. Justice Madden
✓139 Professor Bradley
✓140 Lord Ronald Sutherland Gower
✓141 Mrs. C. C. Stopes
✓142 Professor Edward Dowden
✓143 Dr. Fredk. Furnivall
✓144 Sidney Lee, Esq.
✓145 The late W. J. Craig, Esq.
✓146 Wm. Poel, Esq.
147 Old Playbills of St. James's Theatre
GEORGE ALEXANDER, Esq.
148 Photographs of Productions by the Elizabethan
Stage Society
W. POEL, Esq. *W. Poel*
149 Notices of Plays produced by Charles Kean,
with Short Accounts of the Plots
E. N. ADLER, Esq.
150 Photographs of the Productions of "Twelfth
Night," and "The Merchant of Venice" by
the Elizabethan Stage Society
W. POEL, Esq. *W. Poel*
151 Testimonial to George Wallis for his ser-
vices in connection with the amateur per-
formance organised to raise a fund for the
purchase of Shakespeare's Birthplace
G. H. WALLIS, Esq.
152 Engraved Invitation Card and Bill of Per-
formance in aid of the fund for the pur-
chase of Shakespeare's Birthplace
G. H. WALLIS, Esq.
153 Prints and Drawings of the Bankside Theatres
and of Southwark
Messrs. FIELD, SON & GLASIER

154 Print showing the Bankside Theatre
WILLIAM POEL, Esq.

SHAKESPEARE ROOM.

WILLIAM SHAKESPEARE.

Born in the heart of England, at Stratford-on-Avon, in April, 1564, Shakespeare came, about 1586, to London, where he mainly lived for a quarter of a century. In London he earned his livelihood as actor and shareholder in theatres, and won immortality as writer of comedies, histories, and tragedies. Retiring about 1611 to his native town, Shakespeare died there on April 23, 1616, at the age of fifty-two.

THE GROWTH OF ENGLISH DRAMA.

Before Shakespeare's day there were in England several elements which were bound to develop into the drama as we know it. There were the Miracle plays—simple plays on sacred subjects, originally acted in churches (see the pictures by a modern artist, A. Forestier, on Screen B in the Lower Gallery). There were the Morality plays, an off-shoot of the Miracle plays, in which the plot no longer followed the Bible, but dealt with general ideas like Virtue, Idleness, Religion, and the like, put into the form of characters. There were also mummers (who played such things as St. George and the Dragon) and masquers (who gave song and dance in a more or less connected form). None of these players acted in theatres; they used waggons or portable platforms (see Screen B), perhaps with rude symbolic scenery and dresses.

The Revival of Learning (or Renaissance) all over Europe spread a knowledge of the classical drama of Greece and Rome. But England developed on native lines, after a time. The first English comedies and tragedies, in the modern sense, used the English "stage," but a more or less classical form. (There was no real stage; even the theatres of Shakespeare's time, in their shape and construction, showed clearly the makeshift nature of the platform from which they had been developed.) By the time of Shakespeare's close predecessors—Lylly, Nash, Greene, Peele, Lodge—men had got a clear conception of dramatic form. Shakespeare's gift was to transmute that form by his genius. He gave a new life to the art of drawing character; his plays are flexible, elastic, not turned out of a mould. He gave a new variety to blank verse, which Mar-

lowe had made so majestic an instrument. He gave a new coherence and "grip" to his plots; he was a perfect and unrivalled master of stage-craft, and to transpose or mutilate his plays is to misrepresent the conditions under which they were produced: his plots are often childish in themselves, but there is nothing irrelevant or unmeaning in them for the needs of the Elizabethan stage.

Ben Jonson had a more severe ideal; he insisted more strongly on classical forms. In the hands of lesser men the standard set by him and his followers (there is room here only to mention typical names; Jonson and Shakespeare were unique in achievement, but not in purpose or effort) became conventional. On the one hand, sentiment mastered the serious elements in comedy and the whole of tragedy; poetic tragedy, indeed, has hardly yet recovered from the art of Dryden, Otway, and Rowe. Comedy itself, which Jonson had turned on to the "humours" or manners of every-day life, became, under the Restoration and later, nothing but "humours"—of a kind which a more decent age repudiated—or else a sort of watered tragedy, a matter of sighs and tears in a ludicrous position. Sheridan and Goldsmith re-created the comedy of manners; the dead hand of their forerunners can be seen in the characters of Falkland and Julia in "The Rivals," and on most pages of "The Good Natured Man." But the drama degenerated again after them; staginess and accepted conventions like the soliloquy and the aside divorced it from reality. Robertson got nearer to reality again, though his plots were usually of a conventional kind. To-day, in the opinion of many, we are nearer both dramatic perfection and truth to life.

F.J.H.D.

PASSAGE.

156 Photographs of a Reconstruction of the Little Fortune Theatre

W. POEL, Esq.

W. Poel

157 William Shakespeare

SIDNEY LEE, Esq.

Portrait of the Bust of Shakespeare, with Latin distich and English inscription, from the monument in the chancel of the Church of the Holy Trinity, Stratford-upon-Avon.

158 Old London Bridge, as Shakespeare saw it about 1600 A.D.

SIDNEY LEE, Esq.

Coloured photo-chromo-lithograph, by W. Griggs, of a unique drawing in Pepys' Collection in Magdalen College, Cambridge.

159 Photographs of Portraits of Shakespeare,
Drayton, Burbage, and Bond
Messrs. MANSELL, C. T. HUNT, Esq.

160 Etched Copy of Elizabethan Map of London
Messrs. RIMELL *Aggas*

161 Old Print of The Fortune Playhouse, Golden
Lane
C. T. HUNT, Esq.

162 Edward Alleyn, Founder of Dulwich College
C. T. HUNT, Esq.
An actor and theatre proprietor and contemporary of
Shakespeare.

163 Photograph of Madox Brown's Portrait of
Shakespeare
WILLIAM POEL, Esq.

164 Shakespeare, from Lord St. Leonard's Col-
lection
F. T. SABIN, Esq. *unknown*
Exhibited at the National Portrait Exhibition, 1866.

165 Portrait of Shakespeare
ALFRED EWEN, Esq. *unknown*

166 Portrait of The Earl of Southampton
The SHAKESPEARE MEMORIAL ASSOCIATION

167 The Earl of Southampton
Mrs. HOLMAN HUNT *Paul van Somers*
This extremely interesting portrait of Shakespeare's
patron shows him in early middle age, with the wrinkles
beginning to gather round the eyes. The painting is men-
tioned in "Historic Portraits" as being by Paul Van
Somer, but it is now believed to be by Miereveldt (1568-
1641).

168 Portrait of Shakespeare
ALFRED EWEN, Esq. *unknown*

169 Photographs and Facsimiles of Documents
C. T. HUNT, Esq.

170 William Shakespeare
SIDNEY LEE, Esq.
Portrait of the bust of Shakespeare, from the monument
in the chancel of the Church of the Holy Trinity, Stratford-
upon-Avon.

171 A Deed of Settlement of New Place, Stratford-upon-Avon, formerly belonging to Shakespeare

The EARL OF WARWICK

172 Early Playhouse, supposed to be the Red Bull
—rebuilt 1620.

FRANK T. SABIN, Esq.

This has been denied (*vide* Albright, in *Shakespearean stage*, 1909, p. 40).

The Red Bull Playhouse, St. John's Street, Clerkenwell (the site of which was, in 1889, covered by Woodbridge Street and facing one side of the Clerkenwell House of Detention) was probably, judging by its name, originally an inn yard theatre. There is no date obtainable of its first opening, but there are records of an accident there as early as 1599. The accompanying print shows the stage in the time of the Commonwealth. It evidently became the home of melodrama, as much fun is made by contemporary dramatists and writers generally of its "blood and thunder" proclivities. In Cromwell's time plays were prohibited, but the King's Company, by the aid of bribes, were sometimes allowed to appear for a few days at the Red Bull, though their performances were frequently interrupted by the advent of the military. The precise date when the Red Bull ceased to be is not known, but it was in existence at the time of the Great Fire.

173 Bust of Shakespeare (terracotta)

W. RIXON, Esq.

Roubillac

174 Old Oil Painting of the Bust of Shakespeare in Stratford Church

The EARL OF WARWICK

unknown

175 Portrait of William Sly, the Actor (1565-1608)
after the original in Dulwich Gallery

Charles Fullwood

The TRUSTEES & GUARDIANS OF SHAKESPEARE'S BIRTHPLACE

176 Case of Early Editions of Shakespeare's Plays
E. N. ADLER, Esq.

177 Shakespeare

Rt. Hon. EARL OF DARNLEY

Cornelius Jansen

Shakespeare had only one literary patron, the Earl of Southampton, and possibly that nobleman is the hero of the sonnets. The Earl was possessed of good looks, wealth and high position, and his correspondence shows that the compliment "as fair in knowledge as in hue" is well merited. In 1594, the probable date of most of the sonnets, Southampton was 21. The Earl was imprisoned for marrying without the Queen's consent and being implicated in Essex's rebellion, but was released by James I.

There are at least 15 portraits existing which are believed to represent Southampton. The photograph below of the portrait now at Welbeck shows the Earl at the age of 21. The oil painting is the most attractive one of him in middle age.

Some critics doubt whether No. 166 really represents Southampton. In all the best portraits the eyes are blue and the hair dark auburn.

177A Framed Rubbing of the Inscription on Shakespeare's Tomb at Stratford-upon-Avon, with Small Bust on the top of frame

L. J. WICKS, Esq.

178 Portrait of Shakespeare

Mrs. EDWARD BURROWS

unknown

179 Portrait of Ben Jonson

E. N. ADLER, Esq.

unknown

180 Shakespeare

Mrs. FRANK GIBSON

unknown

181 Shakespeare

Rev. F. H. HODGSON

Thomas Wright

182 Case of Engravings and Photographs of
Portraits of Shakespeare

SHAKESPEARE MEMORIAL, Stratford

183 Portrait of Spenser

The EARL OF KINNOULL

Edmund Spenser, the author of "The Faerie Queene," was a Londoner, born about 1552, and educated at Merchant Taylors' School. In 1569 he went to Pembroke College, Cambridge. He suffered from lack of means, but on leaving Cambridge was befriended by Sir Philip Sidney and Lord Leicester, and when his poems had made him famous received a pension from Queen Elizabeth. Much of his later life was spent in Ireland; he died in 1599, in Westminster. His poetry is above all things romantic and beautiful, and he gave English verse a new dignity and stateliness; he has been called "the poet's poet," and whatever he wrote has always an intense poetical feeling and grace. His greatest work, "The Faerie Queene"—unfinished—was intended to glorify England and Queen Elizabeth (Gloriana), and, by means of such characters as the Red Cross Knight, to set up ideals of virtue and nobility.—F.J.H.D.

184 Portrait of Queen Elizabeth

The NATIONAL PORTRAIT GALLERY attr. Frederigo Zuchari

185 Shakespeare
The CORPORATION OF MANCHESTER *Wm. Blake*

186 Shakespeare as a Young Man
Rt. Hon. EARL OF LYTTON

187 Case containing—
Miniature Portraits
The DUKE OF PORTLAND, Colonel W. HALL WALKER, M.P.
The CORPORATION OF LIVERPOOL
First Folio of Shakespeare
Lord COBHAM

Autograph Letters (early editions)
A. M. BROADLEY, Esq., K.C., E. N. ADLER, Esq.

188 Ben Jonson
WM. HARVEY, Esq. *Jansen*

188A Rubbing of Inscription on the Tomb of Lady
Joyce Lucy
W. JAGGARD, Esq.

189 Portrait of Shakespeare
THE SHAKESPEARE MEMORIAL ASSOCIATION

190 Copy of Portrait of Richard Burbage, Actor
(from Dulwich) *Charles Fullwood*
The TRUSTEES & GUARDIANS OF SHAKESPEARE'S BIRTHPLACE.

191 Bust of Shakespeare
The BETHNAL GREEN FREE LIBRARY

192 Photographs of Dramatists
Messrs. MANSELL
(*For names, see frames.*)

193 Engraving of Nathaniel Lee, the Mad Poet
Messrs. RIMELL *J. Watts, after Dobson*

194 Shakespeare and his Friends
The SHAKESPEARE MEMORIAL ASSOCIATION *James Faed, after John Faed*

195 Portrait of Betterton
Rt. Hon. EARL OF DARNLEY *Dabii*

Thomas Betterton (1635-1710) was a famous actor of the Restoration period; except perhaps Garrick, he was the greatest of English actors. He was especially good as Hamlet; his power of carrying the audience with him was extraordinary. He was personally stout and clumsy, and

could not dance even a country dance ; but his acting made the spectators forget his appearance. He died a comparatively poor man, and was honoured with a funeral in Westminster Abbey.—F.J.H.D.

196 Copy of Portrait of Nathaniel Field, Actor (at Dulwich)

Charles Fullwood

The TRUSTEES OF THE BIRTHPLACE, Stratford

196A Mask of Shakespeare

MARION H. SPIELMANN, Esq.

197 Portrait of Ben Jonson

The VISCOUNT CLIFDEN

Cornelius Jansen (1618)

Ben Jonson, "rare Ben," the friend and adviser of every poet of his day, was born in Westminster, in 1573. He became an actor, and very soon turned to writing plays; Shakespeare, his intimate friend, acted in his first and greatest comedy, "Every Man in his Humour," in 1588. Thenceforth he wrote ceaselessly tragedies—comedies, masques, lyrics ("Drink to me only with thine eyes" is the most famous of them), and prose—till his death in 1637; he was buried in Westminster Abbey. Though many of his plays are unusually good, and have fallen into a neglect on the stage which is quite undeserved, he is best remembered as the centre of the great circle of poets who met at the "Mermaid Tavern"; he was beloved and admired by all. He was one of the most learned of poets, and very austere in his standards of dramatic composition, with the result that some of his best plays—"Sejanus," for instance—are a little heavy. But this strictness of view, as seen in his plays, did much to get rid of the looseness, pettiness, and irrelevance which were still prominent in English drama, and to set up a more classical model of construction. And the comedy of real men and manners, as opposed to artificial comedy like "As you like it," was in England the distinct creation of Jonson.

198 Case—Portraits of Shakespeare—containing Medals, Tokens, Waxes, Statuettes, Small Busts, Cameos, Wedgwood Objects, etc.

MARION H. SPIELMANN, Esq.

199 Portrait of John Milton

JOHN GLEN, Esq.

Daniel Mytens

John Milton, the greatest of English poets outside the drama, was, like a host of other great writers, a Londoner, born in Bread Street in 1608. He was educated at St. Paul's School and Christ's College, Cambridge. He travelled a good deal, and was master of several languages and many branches of learning. He was Cromwell's secre-

tary. He was totally blind from the age of forty-four onwards. He died in 1674, in Artillery Walk, Bunhill Fields. His poetry, full of classical allusions and often classical in form, reaches the loftiest heights of English verse; his prose at its best is incomparably majestic. "Paradise Lost" is one of the great poems of the world, and everything Milton wrote is beyond comparison in its kind, and almost beyond criticism. His strong Protestant faith colours nearly all his writings.—F.J.H.D.

200 Reproduction of the Supposed Original of the
Droeshout Engraving
The MEDICI SOCIETY, Ltd.

201 Engraved Portraits of Dramatists
Messrs. RIMELL

(*For titles, see frames.*)

202 Engravings of Nell Gwyn
FRANK T. SABIN, Esq.

Eleanor ("Nell") Gwynne (1642-1691) began life as an orange-woman and ballad-seller in the neighbourhood of the theatres. She attracted the attention of Charles II., and though she herself did not attain the rank conferred upon Lady Castlemaine or the Duchess of Cleveland, she was high in his favour. Apart from any question of morals, she was undoubtedly witty, beautiful, tender-hearted, and generous. She was "a little sprightly, red-haired woman, with laughing blue eyes, round, but beautiful face, and a turned-up nose." She was a very capable comic actress.—F.J.H.D.

SOME OF THE RECENT SHAKESPEARE
DISCOVERIES MADE BY PROFESSOR
CHARLES WILLIAM WALLACE, PH.D.

203 Photographs of Documents at the Record
Offices, in which occur references to Shake-
speare and his signatures
Professor C. W. WALLACE

(Nos. 203A to 203E are lent by Professor C. W. WALLACE.)

203A Shakespeare as Joint-Tenant of the Globe

203B Shakespeare in the First Theatrical "Trust"

203C Shakespeare's Signed Deposition and London
Residence

203D Shakespeare's Blackfriars House

203E Shakespeare's Signature

204 Engraving of the Chandos Portrait of Shakespeare

The BETHNAL GREEN FREE LIBRARY

205 Four Prints of Portraits supposed to be those of Shakespeare

SIDNEY LEE, Esq.

206 Wedgwood Bust of Shakespeare

MARION H. SPIELMANN, Esq.

Flaxman

207 Bust of Shakespeare, from the Monument at Stratford-upon-Avon

MARION H. SPIELMANN, Esq.

207A Bust of Shakespeare

MARION H. SPIELMANN, Esq.

Bevington (of Hanley)

208 Model of Shakespeare Theatre, the Globe Playhouse, 1599-1613, designed by William Poel, Esq., Director of the Elizabethan Stage Society

Mrs. LUDWIG MOND

209 Photographs of Documents relating to Shakespeare

Professor C. W. WALLACE

Court of King's Bench, October, 1614.

Part of the Latin records of a great suit by Thomasina Osteler, a widow nineteen years old, against her father, John Heminges, business manager of the Globe-Blackfriars Company, who was Shakespeare's near neighbour and intimate friends.

This suit furnishes us the first definite knowledge concerning the shares in the Globe and Blackfriars up to 1614 and the ownership of them by Shakespeare and his associates. On these heads they are the most important records ever found.

Incidentally and as a very minor point, this suit establishes the location of the Globe Theatre site as between the

Bankside and Maiden Lane (now Park Street), Southwark, furnishing details of its boundaries on all four sides. (See last eleven lines of first skin and first six at top of second skin). The boundaries are copied directly into the plaintiff's 'bill' from one of several contemporary leases of the property, all describing it in the same manner. Other voluminous documents on the site will soon appear in the volume mentioned below.

Photographs, as arranged, show exact size of original skins, bound in a great bundle or "book" about 12 inches thick, 10 inches wide, and 3 feet long.

Published in *The Times* (London), October 2 and 4, 1909, and *The Times* (New York), October 3, 1909. Facsimiles in Dr. Wallace's forthcoming volume, presenting the first complete history of *Shakespeare, the Globe, and Blackfriars*, published by the "Shakespeare Head" Press, Stratford-on-Avon.

210 Reproduction of Signatures of Shakespeare
SIDNEY LEE, Esq.

211 Photographs of Shakespeare's Birthplace and
other places at Stratford-on-Avon
The GREAT WESTERN RAILWAY CO.

ON STAIRCASE.

212 The Kemble Family in "Henry VIII."
The Rev. HECTOR DE COURCELLES

213 Set of Illustrations to Garrick and his Circle,
by Mrs. F. M. Parsons
Messrs. METHUEN & Co., Ltd. *various artists*

214 "Twelfth Night" (Act III., Scene 4)
enqr. by T. Ryder (after Ramberg)
Sir CARL MEYER, Bart.

215 Garrick between Tragedy and Comedy
FRITZ REISS, Esq. *Fischer, after Sir Joshua Reynolds*

216 Theatrical Prints (2 frames) of the eighteenth
century
E. RIMBAULT DIBBIN, Esq.

UPPER GALLERY.

It can scarcely be maintained that theatrical paintings belong, as a rule, to the loftiest realms of art. In them the artist is doubly removed from nature. He is set the difficult task of catching the original emotion at second hand, from its reflexion in the actor's face and gesture.

Nevertheless, several painters, particularly in the eighteenth century, succeeded in producing theatrical paintings, which not only interest us historically but possess a purely artistic value. Zoffany and De Wilde are pre-eminent amongst these.

Moreover, the portraits of actors in private life are on the same footing as other examples of portrait painting, and in actors and actresses painters have, as a rule, sitters distinguished by impressive or charming features and expression. The portraits of Peg Woffington by Hogarth, of Mrs. Siddons by Reynolds, of Miss Marie Tempest by Nicholson, and of Miss Ellen Terry by Watts, are worthy to be placed amongst the masterpieces of portraiture.

1	J. Vandenhoff as Sir Giles Overreach G. H. SHEPHERD, Esq.	R. W. Bass
2	✓ David Garrick in Costume LORD ABERDARE	Zoffany
3	✓ Mr. Foote in the Character of Major Sturgeon, in “The Mayor of Garratt” The EARL OF CARLISLE	Zoffany
4	✓ Peg Woffington JOHN GLEN, Esq.	Arthur Pond
5	✓ David Garrick ASHER WERTHEIMER, Esq.	Zoffany

David Garrick was born at Hereford, where his father, Captain Garrick, was then quartered. He was educated at the Lichfield Grammar School, which he entered, just as another future celebrity, a companion of his—Samuel Johnson—some seven years his senior, was leaving it. Later on he joined his brother Peter in a wine-merchant's business in London, but he never cared for business, his own ambition being to become an actor. One night, during the run of a pantomime called “*Harlequin Students*,” Yates the Harlequin was taken so ill that he could not appear. Garrick, who was behind the scenes at the time, offered to take his place. The offer was accepted, and so it was that he made his first bound upon the regular stage. And it must be remembered that the harlequin of those days was not the mere jumping-jack he is now; he was the hero of the panto-

mime, and had to act and speak. How he acquitted himself in a rôle, for which his nimbleness and vivacity well suited him, is not recorded, but immediately afterwards Gifford engaged him for Ipswich, where, under the name of Lydgate, he appeared as Aboan in Southerne's "Oroonoke." Upon his return to London, Garrick seems to have applied for an engagement at both the patent houses, but meeting with no encouragement he was obliged to choose a humbler scene for his appearance in the metropolis the unlicensed theatre in Goodman's Fields, where he made his débüt on October 19, 1741. It was on the 2nd of December, 1741, that, dropping his fictitious name on the occasion of his benefit he first appeared in the bills as David Garrick. He continued to play in the East until the 29th of May, 1742, the following year.—G.E.

6 Mrs. Hannah Pritchard, Actress; b. 1711;
d. 1768

The Right Hon. LEWIS HARCOURT, M.P. *R. E. Pine*

Mrs. Pritchard (1711-1768) was an actress who had served a very hard apprenticeship in Bartholomew's Fair and the somewhat overcoloured and robust methods of the "penny gaff" clung to her all her life. She was a large imposing person; Garrick said when she played distressed heroines she was apt to blubber her sorrows, and Dr. Johnson told Mrs. Siddons that, in private life, "she was a vulgar idiot, but on the stage she seemed to be inspired by gentility and understanding." She was really a great Lady Macbeth, and despite her detractors seems to have been an artiste possessed of great genius. She could play any rôle from the highest to the lowest, but her superabundance of flesh made her very unfitted for some of the characters she assumed. She lived a quiet, hardworking, honorable life, and retired with a very comfortable little fortune.

✓7 Mrs. Yates (Tragic Actress in Character Dress)
(1723-1787), from the Collection of the
Marquess of Hastings

Sir HUGH LANE *Zoffany*

Mrs. Yates (1737-1787) was a lovely woman "with the beauty of an antique statue." She was of the Mrs. Siddons' type—commanding, powerful, haughty. Mistress Kitty Clive, a cheery and irrepressible comedienne was never impressed by Mrs. Yates, whose style of acting she summed up as "Too much stumping about and too much flumping about." She did not seem beloved of her playmates, for Weston, in his will, says, "To Mrs. Yates I leave all my humility." She was great in parts requiring strength and power, but failed in those that called for tenderness and pathos.—L.S.

8 Peg Woffington
ERNEST GYE, Esq. *Hogarth*

✓ 9 David Garrick
Miss ETHEL WRIGHT *unknown*

✓ 10 Mr. Foote and Mr. Weston in the Characters of
the President and Dr. Last (" Devil on Two
Sticks," Act III., Scene 2)

The Right Hon. EARL OF CARLISLE *Zoffany*

✓ 11 Mrs. Pritchard
J. H. LEIGH, Esq. *Zoffany*

✓ 12 Garrick
Mrs. BISCHOFFSHEIM *Zoffany*

✓ 13 David Garrick in Costume
LORD ABERDARE *Zoffany*

✓ 14 Baddeley as Moses in the " School for Scandal "
Mrs. HUTCHISON *Zoffany*

Robert Baddeley (1732-1794) was as greatly distinguished for his kindness of heart as for his comic talents. By his will he left his riverside cottage at Hampton to the Theatrical Fund for the purpose of its sheltering four players who had outgrown their "playtime," and he ordered a sum of money to be invested and given to these pensioners so that they might never "appear poor or needy in their neighbours' eyes." He also directed that a summerhouse should be erected from which a view of Garrick's "Temple of Shakespeare" in the gardens of Garrick Villa might be had. All who journey to Hampton Court are familiar with Garricks' Summerhouse, but where are Baddeley's Cottage and the pensioners? Another bequest of his *has* survived until the present day; *i.e.*, the hundred pounds which, invested in Consols, was to bear enough interest to provide cake and wine for the Drury Lane company every Twelfth Night. This custom is religiously observed, but I doubt if three pounds is sufficient to provide refreshments for the large company gathered at old Drury in these days. The old actors were known as His Majesty's servants; they were members of the King's household, were "Gentlemen of the Great Chamber," and entitled to wear a handsome uniform of scarlet and gold. Baddeley was the last of the players who wore the dress.

✓ 15 David Garrick
The JOHNSON BIRTHPLACE COMMITTEE *unknown*

✓ 16 Garrick and his Wife playing Cards
The SHAKESPEARE MEMORIAL ASSOCIATION

Zoffany

It was of Garrick that Dr. Johnson wrote "his death eclipsed the gaiety of nations and diminished the public stock of harmless pleasure." It was also of Garrick that Goldsmith wrote:

On the stage he was natural, simple, affecting;
'Twas only that when he was off he was acting:
Of praise a mere glutton, he swallowed what came,
And the puff of a dunce, he mistook it for fame.

David Garrick (1716-1779), the greatest of English actors, raised his profession not only as an art, but socially. "Garrick has made a player a higher character," said Johnson. As an actor he brought life and fire into his parts instead of the pompous, oratorical style of the older school. "He could act a gridiron," Mrs. Clive said once, as she watched him. He was physically graceful and active, and his voice was very expressive. His greatest parts were King Lear and Abel Drugger (in Ben Jonson's "Alchemist.") He was the friend of all the famous wits and writers of his age.

F.J.H.D.

[This painting is very possibly by Allan Ramsay.]

✓ 17 Mrs. Pritchard as the Queen and S. Barry as
Hamlet in the Ghost Scene

T. V. GROVE, Esq. F. Hayman

✓ 18 Garrick in the Character of Sir John Brute

The EARL OF ESSEX Zoffany

Sir John Brute was the leading part in Vanbrugh's comedy, "The Provoked Wife." His name sufficiently outlines his character. Many of the great comedians achieved fame in this play, the most notable of all the "Brutes" being Quin.—L.S.

✓ 19 Actor in part of —
C. NEWTON ROBINSON, Esq.

Dobson

✓ 20 Shuter as Justice Woodcock, Beard as Haw-
thorne, Dunstall as Hodge in "Love in a
Village"

The EARL OF YARBOROUGH Zoffany

Edward Shuter (1728-1776) was pronounced by Garrick to be the greatest comic genius he had ever seen. Like some of our present comedians, he was apt to overindulge in "gags." His powers of mimicry were very great, his love of low company even greater. His own origin was very humble, and his advancement in life was due to the interest and help given him by a gentleman whom he had assisted to recover a lost pocket-book. Shuter at the time

was pot-boy at a public-house in Covent Garden, and the gentleman, having spent some time there one night, went home in a hackney coach, in which he left his pocket-book. He could not remember the number of the cab, so made enquiries of the boy. Shuter could neither read nor write, but he had a way of his own of scoring up drinks and he declared the coach to have been number "Two pots and a pint." The landlord being called interpreted this, the money was found, and Shuter started on his road to fortune. He played many Shakespearean parts.—L.S.

Johann Zoffany, or Zauffely, was born at Regensburg in 1733. He came of a Bohemian family. When only 13 he went to Rome and stayed in Italy for 12 years. After a brief return to Germany, where he made an unhappy marriage, he came to England. A portrait of Lord Barrymore which he painted led to Lord Bute introducing him to the Court. About 1762 he began his interesting series of portraits of actors with that of Garrick as "Abel Drugger" in "The Alchemist," which is exhibited here. He followed it with portraits of Foote as "Dr. Last" and Major Sturgeon." In 1769 he painted the members of the newly-formed Royal Academy.

After travelling abroad he visited India but returned to England and died there in 1810. Perhaps from the very fact that he was of foreign extraction, and saw our life with a fresh eye, he has left a far more complete picture of English social life in the 18th century than any English painter.

Whether it is the nobility drinking dishes of tea, their children dancing minuets, the Georgian parsons enjoying musical picnics, the nabobs sitting solemnly with their native attendants under the dark shade of Indian trees, the dilettante collectors fingering their classic collections or, as in this Exhibition, great English actors of the 18th century playing their favourite roles, Zoffany seized them just so, cut them out like silhouettes, stuck them into his canvases and left them to posterity with his sharp gift for characterization and an attractive over-elaboration of pleasant detail that make his paintings an unending joy to those who feel that Georgian England was England indeed.

21 Mrs. Siddons

W. JAGGARD, Esq.

Gainsborough

22 Foote

The DUKE OF NEWCASTLE Sir Joshua Reynolds, P.R.A.

Samuel Foote (1721-1777), was a writer and actor of squibs, farces and topical satires. His favourite method was to caricature living persons, often his own friends; countless stories are told of his ready wit and sarcasm, but very many of the jests recorded of him are either spiteful or cruel.

Garrick called him "the most entertaining companion I have ever known"; but Foote was exceedingly bitter to and about Garrick.

F.J.H.D.

✓ 23 Louisa Dubuisson
G. H. SHEPHERD, Esq. *S. De Wilde*

✓ 24 Portrait of Richard Suett
G. H. SHEPHERD, Esq. *S. De Wilde*

✓ 25 Garrick and Mrs. Pritchard in "Macbeth"
J. H. LEIGH, Esq. *Zoffany*

26 Portrait of Miss Linley

The GLASGOW ART GALLERY *Sir Joshua Reynolds, P.R.A.*

Miss Linley (1754-1792). Not only is Miss Linley famous as a sweet-voiced and accomplished singer, but she claims our interest as the wife of one of the cleverest, merriest, most unprincipled, and charming of individuals—Richard Brinsley Sheridan, the author of "The School for Scandal," and the mis-manager of Drury Lane Theatre for many years. The romance of her meeting with her husband, the troubles of the young lovers, the duel, the elopement, and the wedding is too well known to be repeated. Miss Linley was one of a family of songstresses, the most accomplished and the most beautiful of them all. As a child at Bath she attracted universal attention, and when she blossomed into girlhood she was the acknowledged belle of that city, and adorers—noble, rich, young, and old, flocked around her.—L.S.

[There is some doubt as to whether this painting is really a portrait of Miss Linley.]

✓ 27 Miss Fanny Kemble (Mrs. Butler)
CHARLES EDWARD STEWART, Esq. *Sir T. Lawrence*
Fanny Kemble only made her débüt in 1829, a few months before Lawrence's death.

✓ 28 The Farmer's Return from London—Garrick,
Mrs. Bradshaw, Master Cope, and Miss Heath
The EARL OF YARBOROUGH *Zoffany*

✓ 29 Foote as Major Sturgeon
GUY LAKING, Esq. *Zoffany*

30 Mrs. Billington
Mrs. BISCHOFFSHEIM *Hoppner*
Mrs. Billington (1770-1818). Accomplished both as actress and vocalist. Her parents were well known musicians and at fifteen she married a musician and forthwith started her operatic career. The compass of her voice was wonderful—"three octaves from A to A in altissimo." In

Sir Joshua Reynold's picture, Mrs. Billington sat for the figure of St. Cecilia listening to the angels. Haydn, the composer, entering the studio one day when Mrs. Billington was there, looked at the picture a long time and then told the artist it was very good, but had one mistake—instead of Cecilia listening to the angels, they ought to have been listening to her—a compliment which so pleased Mrs. Billington that she promptly embraced the author of it.—L.S.

31 Miss Foote

Sir HUGH LANE

Clint

Maria Foote (1798-1867) obtained a great deal of both enviable and unenviable notoriety—the former by her beauty and her talent, and the latter by her pre-matrimonial troubles. She was the heroine of a breach-of-promise case, over which public opinion ran high, but the lady kept the sympathy throughout and after a career of twenty-one years on the stage she married the Earl of Harrington. Her chief Shakespearean parts were Ophelia, Desdemona, Rosamond, Beatrice, and Imogen.—L.S.

32 Mr. David Garrick in the Character of Abel Drugger; Mr. Burton and Mr. Palmer as Subtle and Face—in Ben Jonson's "Alchymist"

The EARL OF CARLISLE

Zoffany

This was the first picture exhibited by Zoffany. It was bought by Sir Joshua Reynolds, who resold it for double the original price, on the first day, to the great-grandfather of the present Earl of Carlisle, on the understanding that the increased price was to go to Zoffany.

Zoffany's picture of Garrick as Abel Drugger in "The Alchymist" depicts Drugger in the hands of Subtle and Face, being persuaded to part with his carefully guarded savings in the hope of gaining untold gold thereby.

33 Garrick as Richard III.

J. H. LEIGH, Esq.

Bardwell

34 Peg Woffington

C. NEWTON ROBINSON, Esq.

Arthur Pond

The very interesting portrait of Peg Woffington is by Arthur Pond, her friend, and is signed with initials and dated 1752. A few years later she was struck with paralysis, and he painted her again in bed. This latter picture is in the National Portrait Gallery.

35 Peg Woffington as Sir Harry Wildair

T. V. GROVE, Esq.

36 Mrs. Charke (daughter of Colley Cibber)
LIEUT.-COLONEL LYONS

Hudson

Charlotte Charke was a wild, lawless, great-hearted soul, ever striving to benefit those she loved, and ever landing herself in difficulties. A clever actress and a good true friend. Everything she tried failed her; she was an actress, a shopkeeper, a labourer, a booth proprietress, a sausage-maker, a groom, a valet—for years she hid her identity and worked as a man! But no matter how she strove, fortune always evaded her and she died poor and alone after fifty years of continual fighting in a world in which there was no place for her.—L.S.

37 The Beggars' Opera
The DUKE OF LEEDS

Hogarth

“The Beggars' Opera,” written by the Poet Gay and produced by Manager Rich at Lincoln's Inn Fields Theatre in 1728, was one of the, if not *the*, greatest successes of the eighteenth century. The fashion of the day was the adoration by the upper classes of criminals of all kinds, and Gay wrote his piece to satirise this folly. The scene here represented is the interior of Newgate in which Captain Macheath, a notorious highwayman, is awaiting his execution. The gallant captain is not only a robber, but a bigamist, and the two ladies here present are Lucy Lockit and Polly Peachum, both claiming him for their own and seeking his deliverance. The people fenced off with red cloth are not *dramatis personæ*, but members of the audience who in those days were admitted on the stage. The original Polly was played by Miss Lavinia Fenton, a beautiful and accomplished actress. After appearing in this part sixty-two times, she retired from the stage and became the wife of the Duke of Bolton. John Rich himself was an extraordinary character, he it was who first popularised pantomime in England; and he was himself the first harlequin seen on our stage. He had a great passion for cats, often having as many as twenty-seven assisting him with his meals. After having achieved much renown as Manager of Lincoln's Inn Fields and Covent Garden, he died in 1761.—L.S.

Hogarth, coming at the time he did, will always remain the inexplicable marvel that every great original artist must be. We can, it is true, trace in his method of painting the tradition of Lely, imbibed through Thornhill, Hogarth's nominal master, but while all other painting of the time, though accomplished, is unindividual and facile, Hogarth's own work is, except in some perfunctory pot-boilers, always strongly individual and interesting.

Hogarth apparently used the method that had been handed down from Lely, of painting first in a solid impasto of

monochrome called "dead colouring" and by "scrumbling and glazing," afterwards reaching a point when he added the finishing-coat in a solid paste.

Hogarth was endowed with a rich strong nature, keenly alive and interested in all the play of light and character that met his eye in the unideal, coarse life of his day.

Not possessing the customary careful training in drawing from the model considered requisite, he set himself to remedy this by training his eye to take sharp mental photographs, at the time, of just those essential interesting lights, poses and lines in any scene that struck him. He could thus reproduce just that sharp clear-cut version of a scene that had caught his undaunted, caustic mind. All that is unessential to this view is left out, but all that expresses it is given with an enthusiastic, nervous interest utterly at variance with the skilful but bored facility of Lely and Thornhill.

Hogarth possessed the great gift of knowing what to reject in the multitudinous details offered by the scenes around him, and in some ways he surpassed the Dutch painters whose work his resembles, such as that of Jan Steen in his larger canvasses.

Hogarth, however, explored new fields, and enlarged the material of art by relating the contemporary life of his day (the comparative failure of some of his attempts demonstrate the difficulty of his task) to art, and giving much that had previously been neglected, as outside the province of art, a very spirited, able, artistic expression. Hogarth selected strong types, and treated his themes with bitter, unflinching realism, but he is not essentially eccentric or exaggerated.

38 David Garrick

A. WYNN CORRIE, Esq

Sir Joshua Reynolds, P.R.A.

39 Peg Woffington

The MARQUESS OF LANSDOWNE, K.G.

Hogarth

40

E. TREVELYAN TURNER, Esq.

41 Portrait of David Garrick as Steward of Shakespearean Festival

E. LAYTON, Esq.

Van der Gucht

42 Mrs. Siddons with John Philip Kemble and Charles Kemble in a Tableau from the Kemble version of "Macbeth."

BERNARD WELLER, Esq.

Wm. Hamilton, R.A.

43 Mrs. Siddons

Mrs. E. BURROWS

Sir Joshua Reynolds, P.R.A.

44 Dorothy Fenton, afterwards Duchess of Bolton
JOHN GLEN, Esq.

Arthur Pond

45 John Palmer as Don Charles in "Ximenes"
FELIX WAGNER, Esq. *De Wilde*

46 Shuter, Mrs. Green, and Quick, in "She Stoops
to Conquer"

E. TREVELYAN TURNER, Esq. *Thomas Parkinson*
Exhibited at the Royal Academy, 1775.

47 Quin
ARTHUR KAY, Esq. *Sir Joshua Reynolds, P.R.A.*

James Quin (1693-1766) was, until the appearance of David Garrick, the leading tragedian of his age. So upset was he by the newcomer that he retired to Bath, but soon recovered his temper and returned to London. In addition to his great histrionic talents, he was a most noted epicure. One day, dining with the Duchess of Marlborough, he was surprised to see she ate only the leanest part of the venison. He had to ask her why, and on her announcing that she did not like the fat his astonishment overcame his manners, and he said, "I like to dine with such fools." Twice Quin had duels thrust upon him and in both cases he killed his man, facts which weighed heavily on his mind, for he was a most tender-hearted and humane man. He was the finest Falstaff of his day.

Rich had been desirous of producing "The Merry Wives of Windsor," but could not find a Falstaff. Quin volunteered to take the part, but was contemptuously snubbed for his pains. "You attempt Falstaff!" cried Rich. "You might as well think of acting Cato after Booth. It is quite out of your walk, young man. Nobody has any idea of the part except myself. Never think of Falstaff." But the young man did think of Falstaff, and played it in 1720, and became the greatest since Betterton—so great that no man has ever yet succeeded to his mantle; and he thought of Cato too, and played it, was encored in the great soliloquy, and the audience rose at him and shouted, "Booth outdone!"

48 Oliver Goldsmith
LORD SACKVILLE *Sir Joshua Reynolds, P.R.A.*

Oliver Goldsmith, the author of "She Stoops to Conquer" and "The Vicar of Wakefield," and one of the most lovable figures in English literature, was born in Ireland on Nov. 10, 1728. When, as a young man, he came to London, he suffered great poverty until Dr. Johnson befriended him, persuaded Newbery to publish "The Vicar of Wakefield," and urged Garrick to produce "The Good Natured Man." His second comedy "She Stoops to Conquer," shows a remarkable "return to nature": the drama of the day was full of artificial sentiment and unreality, and Goldsmith, like

Sheridan, brought it into touch with real life again. He had, further, a peculiar gentle and sly humour of his own which gave character to everything he wrote. Personally he was shy, awkward, and a little vain. Perhaps the truest criticisms on him—Garrick's: "He wrote like an angel and talked like poor Poll," and Johnson's: "Let not his frailties be remembered: he was a very great man." Johnson also wrote the famous sentence in his epitaph: "he touched nothing which he did not adorn."

49 Mr. Quick as Tony Lumpkin
E. TREVELYAN TURNER, Esq. *De Wilde*

50 J. Emery as Tom Moody in "The Provoked Husband"
FELIX WAGNER, Esq. *De Wilde*

51 The Trial of Queen Katherine (Henry VIII.)—
Mrs. Siddons and other members of the
Kemble Family
The SHAKESPEARE MEMORIAL ASSOCIATION *G. H. Harlow*

52 Portrait of Miss Reilly, Comedy Actress
JOHN GLEN, Esq. *G. Clint, A.R.A., (1770-1854)*

53 Much Ado About Nothing
MAX MICHAELIS, Esq. *Rev. M. W. Peters, R.A.*

54 Edwin Booth as Hamlet
The SHAKESPEARE MEMORIAL ASSOCIATION *Oliver I. Lay*
Edwin Booth (1833-1893). Those of us who are playgoers of some thirty years' standing will remember Edwin Booth's season in London in 1881, and how he and Irving alternated the characters of Othello and Jago. He was one of a family of actors, being the son of Junius Brutus Booth. His brother, John Wilkes Booth, assassinated President Lincoln in a fit of temporary insanity. The whole family were very clever but very eccentric. Edwin was the least capricious of them all, but he was of a somewhat unstable mentality. He was a finished and clever interpreter of Shakespeare.—L.S.

55 Miss O'Neill
J. J. BUCKMAN, Esq. *unknown*

56 George Morland and J. Cobb, Dramatic Writer,
Author of "The Haunted Tower," etc.
PERCY FITZGERALD, Esq. *George Morland*

57 Miss Kitty Stevens
J. J. BUCKMAN, Esq. *unknown*

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58 Kemble as Hamlet
The EARL OF NORTHBROOK *Sir T. Lawrence, P.R.A.*

59 Mrs. Davenport as the Nurse in "Romeo and Juliet"
G. H. SHEPHERD, Esq. *James Holmes*

60 Kemble as Hamlet
Miss GENEVIÈVE WARD *Mortimer*

61 Garrick in the Green Room
E. REISS, Esq. *Hogarth*

62 Dance
Sir EDGAR VINCENT *Gainsborough*

63 George Frederick Cooke as Richard III.
J. H. LEIGH, Esq. *unknown*

64 Fanny Kemble as Juliet
The SHAKESPEARE MEMORIAL ASSOCIATION *Briggs, R.A.*

65 Talma (b. 1763, d. 1826) as Hamlet
J. L. RUTLEY, Esq. *J. Lonsdale*

66 Mrs. RIDLEY JAMES *Smirke, R.A.*

67 Portrait of David Garrick
GEORGE ALEXANDER, Esq. *Gainsborough*

68 Portrait of Ellen Tree
The SHAKESPEARE MEMORIAL ASSOCIATION

69 Garrick as Richard III.
J. H. LEIGH, Esq. *Bardwell*

70 A Rehearsal
E. TREVELYAN TURNER, Esq. *Francis Hayman*

71 Mrs. Siddons as Euphrasia in the "Grecian Daughter"
CÆSAR SCHLESINGER, Esq. *Hamilton*

72 Trial of Queen Katherine (Members of the Kemble Family)
The SHAKESPEARE MEMORIAL ASSOCIATION *H. Andrews*

73 Fechter as Hamlet
J. H. LEIGH, Esq.

74 Malvolio and the Countess
J. GRESHAM, Esq., J.P. *W. P. Frith, R.A., C.V.O.*

75 Mr. C. H. Workman as the Duke of Plaza
Toro
C. H. WORKMAN, Esq. *G. P. Jacombs Hood*

76 Edmund Kean and Henderson in "Richard III."
FELIX WAGNER, Esq. *Sir W. Beachey, P.R.A.*
As Edmund Kean and Henderson were not of the same period, it is doubtful if this title is correct.

77 Portrait of Tom Dibdin—Dramatist
E. RIMBAULT DIBDIN, Esq. *S. Drummond, R.A.*

78 Mrs. Siddons and her Son in the "Tragedy of
Isabella'"
B. A. H. WOODD, Esq. *W. Hamilton*
"Isabella, or the Fatal Marriage," a play of five acts, altered from Southern by David Garrick. Printed 1758. Southern was indebted for the plot to Mrs. Behn. The tragical portion of "Isabella" was taken from "The Nun, or The Fair Vowbreaker"; other incidents from Fletcher's "Little Thief," Drury Lane, December 28, 1818, and May 3, 1828; Covent Garden 1824, April 28, 1830.—G.E.

79 Garrick as Richard III.
J. H. LEIGH, Esq. *Dance*

80 J. P. Harley
FELIX WAGNER, Esq. *G. Clint, A.R.A.*

81 J. Quick—Comedian
FELIX WAGNER, Esq. *W. Score*

82 Children Watching a Marionette Show
LADY JEKYLL *Sir John E. Millais (1844)*

83 Charles Matthews as Goldfinch
FELIX WAGNER, Esq. *De Wilde*

84 John Masefield, Esq.
W. STRANG, Esq. *W. Strang, A.R.A.*

85 Macready
J. H. LEIGH, Esq. *Macclise*
Two of the most drastic theatrical reforms are due to Garrick and Macready. Garrick did away with the objectionable habit of allowing part of the audience seats on the stage, which had become such a nuisance that the poor players often had little or no room, and were for ever falling over the legs of some reclining young "blood." Garrick, in the face of much opposition, cleared the stage. Until Macready's day the front of the theatre was sadly neglected; quarrels and disturbances were almost of nightly

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occurrence, and objectionable characters of both sexes made the place almost unbearable. It was no easy task to sweep away these habitués, but Macready achieved it.

86 Herman Vezin
J. H. LEIGH, Esq. *Forbes Robertson* —

87 Sir Charles Wyndham as David Garrick
Sir CHARLES WYNDHAM *John Pettie, R.A.* —

88 Sir Herbert Tree as Gringoire in "The Ballad-monger"
Sir HERBERT TREE *Hermann Herkomer* —

89 Portrait of Martin Harvey
MARTIN HARVEY, Esq. *Harrington Mann* —

90 Helena and Hermia
The CITY OF LIVERPOOL *Sir E. J. Poynter, P.R.A.* —

91 Mrs. Patrick Campbell
W. GRAHAM ROBERTSON, Esq. *W. Graham Robertson* —

✓ 92 Lady Bancroft as Peg Woffington
The SHAKESPEARE MEMORIAL ASSOCIATION

93 Falstaff
The CORPORATION OF PRESTON *Leslie* —

94 Scenes from "As You Like It"
The CITY OF LIVERPOOL *Hughes* —

95 A Mediæval Miracle Play
A. B. DONALDSON, Esq. *A. B. Donaldson* —

The Early Christians condemned the corrupt Roman plays, and actors were excluded from the sacraments; but later on the Monks began to act stories from the Bible. The service of the Mass itself is partly dramatic. From the Fifth Century it was common for the church services to be illustrated by "living pictures" with songs. Such were the offices of "the Shepherds," "the Innocents," and the "Holy Sepulchre." Gradually the Trade Guilds took up the idea, and developed it, performing their plays every year in the cities. The plays of Chester, York, and other cities, were famous, and such plays lasted on in Cornwall in the Cymric language as late as the Eighteenth Century. The "Mummers" and "Waits" at Christmas are a survival of these plays. For the most part they were solemn, and had a serious purpose, but there were interludes which degenerated into farce, and finally led to the suppression of the plays. The Archbishop of York suppressed the plays in that city by obtaining the book of the words by guile and refusing to return it.

96 "Dost know this water fly?"
P. S. BROWN, Esq. *John Pettie, R.A.*

97 The Squire (water-colour)
Sir BRUCE MAXWELL SETON, Bart. *Sir Fred. W. Burton*

98 Katherine and Petruchio
Mrs. GERALD MARTINEAU *R. B. Martineau*

99 Miss Ellen Terry
W. GRAHAM ROBERTSON, Esq. *W. Graham Robertson*

100 Sir Peter and Lady Teazle
Rev. T. S. COOPER *John Pettie, R.A.*

101 Miss Olga Brandon
W. GRAHAM ROBERTSON, Esq. *W. Graham Robertson*

102 "The Merry Wives of Windsor" (Sir H. Tree.
Miss Ellen Terry, Mrs. Kendal)
Sir HERBERT TREE *Hon. John Collier*

103 Le Bourgeois Gentilhomme
The CORPORATION OF PRESTON *W. P. Frith, R.A.*

104 Miss Nellie Farren as Ruy Blas
W. GRAHAM ROBERTSON, Esq. *W. Graham Robertson*

105 Miss Marie Tempest
The STAFFORD GALLERY (Duke St., W.) *W. Nicholson*

106 Miss Marion Terry
Mrs. JOPLING *Louise Jopling, R.B.A.*

107 Charles Surface selling the Portraits of his
Ancestors
LORD WINTERSTOKE *John Pettie, R.A.*

108 Mrs. Granville Barker (Miss Lillah McCarthy)
Hon. NEVILLE LYTTON *Neville Lytton*

109 John Sinclair—Comedian
FELIX WAGNER, Esq. *W. Score*

110 "Twelfth Night"
JAMES GRESHAM, Esq., C.E., J.P. *W. P. Frith, R.A., C.V.O.*

111 Miss Elise Craven
W. GRAHAM ROBERTSON, Esq. *W. Graham Robertson*

112 Malvolio
Sir BRUCE MAXWELL SETON, Bart. *Laslett J. Pott*

113 Charles Kean as Hamlet
FELIX WAGNER, Esq. *A. E. Challon, R.A.*

114 Scene in the Temple Gardens (Origin of the
War of the Roses)
Messrs. MAPLE & Co., Ltd. *John Pettie, R.A.*

115 The Play Scene in "Hamlet"
JAMES GRESHAM, Esq., C.E., J.P. *D. Maclise, R.A.*

116 Mlle. Adeline Genée
Hon. NEVILLE LYTTON *Neville Lytton*

117 Mrs. Kendal in "The Merry Wives of
Windsor"
Miss LOUISE JOPLING, R.B.A. *Louise Jopling, R.B.A.*

118 C. Aubrey Smith, Esq., as Duke Frederick in
"As You Like It" at the St. James's
W. GRAHAM ROBERTSON, Esq. *W. Graham Robertson*

119 Lady Tree as Ophelia
Miss LOUISE JOPLING, R.B.A. *Louise Jopling, R.B.A.*

120 Miss Lillah McCarthy as Dona Ana
Mrs. GRANVILLE BARKER *Charles Shannon*

121 Miss Violet Vanbrugh
Mrs. SUTRO *Esther S. Sutro*

122 Quick as Bob Acres in "The Rivals"
T. V. GROVE, Esq. *De Wilde*
John Quick (1748-1831) was a favourite with George III., and one day, when the actor and his little girl were strolling in the Park, the King and his Horse Guards came along. The child, frightened by the noise, ran away and tried to get through some railings, succeeding only in getting her head fast. His Majesty recognised Quick, and came to the rescue, promising the child that if she would leave off crying she should be a Maid of Honour when she grew up—a promise which the old actor never tired of talking about, thought it was never fulfilled. He was an intensely vain man, and fond of expensive raiment. He was one of the last of the Garrick School, and was an excellent Hamlet, Romeo, and Richard III.—L.S.

SCREEN.

✓ 122A Miss Ellen Terry
Miss ELLEN TERRY *G. F. Watts, R.A., O.M.*

REVERSE OF SCREEN.

122B Prints
Miss ELLEN TERRY, A. M. BROADLEY, Esq., K.C.

123 Case—Theatrical Books
Mrs. KNOX-JOHNSON, Messrs. ELKIN MATTHEWS
Dr. C. WHEELER

123A Miss Ellen Terry as Mistress Page
Miss PAMELA COLEMAN SMITH *P. Coleman Smith*

124 Model Theatre—“The Wood” from “A Mid-
summer Night’s Dream” (Figures by
Miss Melicent Stone)

DENIS MACKAIL, Esq. *Denis Mackail*

125 Model—Scene from “The Corsican Brothers”
(Figures by Miss Melicent Stone)

DENIS MACKAIL, Esq. *Denis Mackail*

126 Model—Scene from “A Midsummer Night’s
Dream” (Figures by Miss Melicent Stone)

DENIS MACKAIL, Esq. *Denis Mackail*

127 Model—Scene from “A Midsummer Night’s
Dream”

DENIS MACKAIL, Esq. *Denis Mackail*

128 Sicilian Marionette Models

DENIS MACKAIL, Esq.

128A Figures for “A Midsummer Night’s Dream”
(by Miss Melicent Stone)

128B Copies of Seven Deadly Sins from a German
Print, and of a Costume in a Painting by
Veronese

W. POEL, Esq. *W. Poel*

These show the ideas of classical dress common in Shakespeare’s time.

SCREEN.

129 Statuette (wood)—Figure of Hamlet (German)
Miss EDITH CRAIG

130 Four Studies of David Garrick
MESSRS. E. RIMELL & SON

131 Case of Theatrical Relics, Portraits, etc.

132 Righton, Hill, and Fisher, as Ayrton, Glad-
stone, and Lowe, in "The Happy Land"
Sir CHARLES DILKE, M.P. *Righton*

133 The Merchant of Venice (water-colour)
J. GAMBLE, Esq. *A. Stevens*

134 Charles Kean as Louis XI.
J. H. LEIGH, Esq. *Lane*

✓ 135 Juliet's Nurse (water-colour)
Sir BRUCE MAXWELL SETON, Bart. *Wright (of Derby)*

Drawing

Sir BRUCE MAXWELL SETON, Bart. *Rowlandson*

136 Portia and Balthazar
Sir BRUCE MAXWELL SETON, Bart. *Sir James Linton*

✓ 138 David Garrick (water-colour)
J. GAMBLE, Esq.

139 Drawing of Desdemona
A. E. F. HORNIMAN, Esq. *Dante G. Rossetti*

✓ 140 The Entry of Bolingbroke into London—
"Richard II."
BERTRAM FORSYTH, Esq.

141 "As You Like It" (water-colour)
J. GAMBLE, Esq. *A. Stevens*

142 Booth as Richard III.
J. H. LEIGH, Esq. *Boyd*

143 Charles Kean as Hamlet
J. H. LEIGH, Esq. *A. E. Chalon*

144 Statuette—Mr. Robert Farquharson in the part
of Herod in "Salome," by Oscar Wilde
Miss MELICENT STONE *Melicent Stone*

145 Drawing of Mrs. Siddons
BERNARD WALLER, Esq. *Sir Joshua Reynolds, P.R.A.*

146 Case of Theatrical Miniatures, Statuettes, Curios, etc.

147 Mrs. MARTIN COLNAGHI *R. Smirke, R.A.*

148 "The Tempest"
D. LEVIN, Esq. *R. Smirke, R.A.*

149 Mrs. Siddons as Il Penseroso
JOHN GLEN, Esq. *R. Westall, R.A.*

150 John Philip Kemble (drawing)
BERTRAM FORSYTH, Esq. *Sir Thomas Lawrence, P.R.A.*

151 Fechter as Hamlet
J. H. LEIGH, Esq. *unknown*

152 Mrs. Siddons
BERTRAM FORSYTH, Esq.

153 "Taming of the Shrew" (Introductory Part)
Mrs. MARTIN COLNAGHI *R. Smirke, R.A.*

154 "Measure for Measure"
D. LEVIN, Esq. *R. Smirke, R.A.*

155 Sheridan as a Young Man (crayon drawing)
W. SICHEL, Esq.

156 "Measure for Measure"—Isabella
Mrs. MARTIN COLNAGHI *R. Smirke, R.A.*

157 Romeo and Juliet
Mrs. MARTIN COLNAGHI *R. Smirke, R.A.*

158 Miss Farren—Countess of Derby
Mrs. ASTON *Sir Thomas Lawrence, P.R.A.*
Water-colour sketch for the life-size picture painted for the Earl of Derby, but now the property of Mr. Pierpont Morgan.

159 Drawing of the Two Misses Linley
JOHN GLEN, Esq. *Gainsborough*

160 Isabella and The Fatal Marriage
Mrs. MARTIN COLNAGHI *R. Smirke, R.A.*

161 Nurse and Peter in "Romeo and Juliet"
D. LEVIN, Esq. *R. Smirke, R.A.*

162 John Fawcett (b. 1768, d. 1837)—Comedian
J. L. RUTLEY, Esq. *G. Dance*

163 D. LEVIN, Esq. *R. Smirke, R.A.* —

164 D. LEVIN, Esq. *R. Smirke, R.A.* —

165 Drawing of John Philip Kemble
BERTRAM FORSYTH, Esq. —

166 John Philip Kemble
BERTRAM FORSYTH, Esq. *Sir Thomas Lawrence, P.R.A.* —

167 J. H. LEIGH, Esq.

168 Capulet Cursing his Daughter Juliet—"Romeo
and Juliet" D. LEVIN, Esq. *R. Smirke, R.A.* —

169 D. LEVIN, Esq. *R. Smirke, R.A.* —

170 Original Drawing of Lady Hamilton as
L'Allegro JOHN GLEN, Esq. *R. Westall, R.A.*

171 Model Theatre
LORD HOWARD DE WALDEN

172 Model Theatre—Made by the Carpenters and
Electricians of His Majesty's Theatre
Miss MAEVE WHELEN

173 Model—Scene from "Hamlet"
GERALD FORSYTH, Esq. *Gerald Forsyth*

174 Model—Scene from "Hamlet"
GERALD FORSYTH, Esq. *Gerald Forsyth*

175 Model—Old London
GERALD FORSYTH, Esq. *Gerald Forsyth*

176 Model—Scene from "As You Like It"
The GAIETY THEATRE, Manchester *B. Iden Payne*

177 Model Theatre
JACK B. YEATS, Esq. *Jack B. Yeats*

Scene from the play of THEODORE.

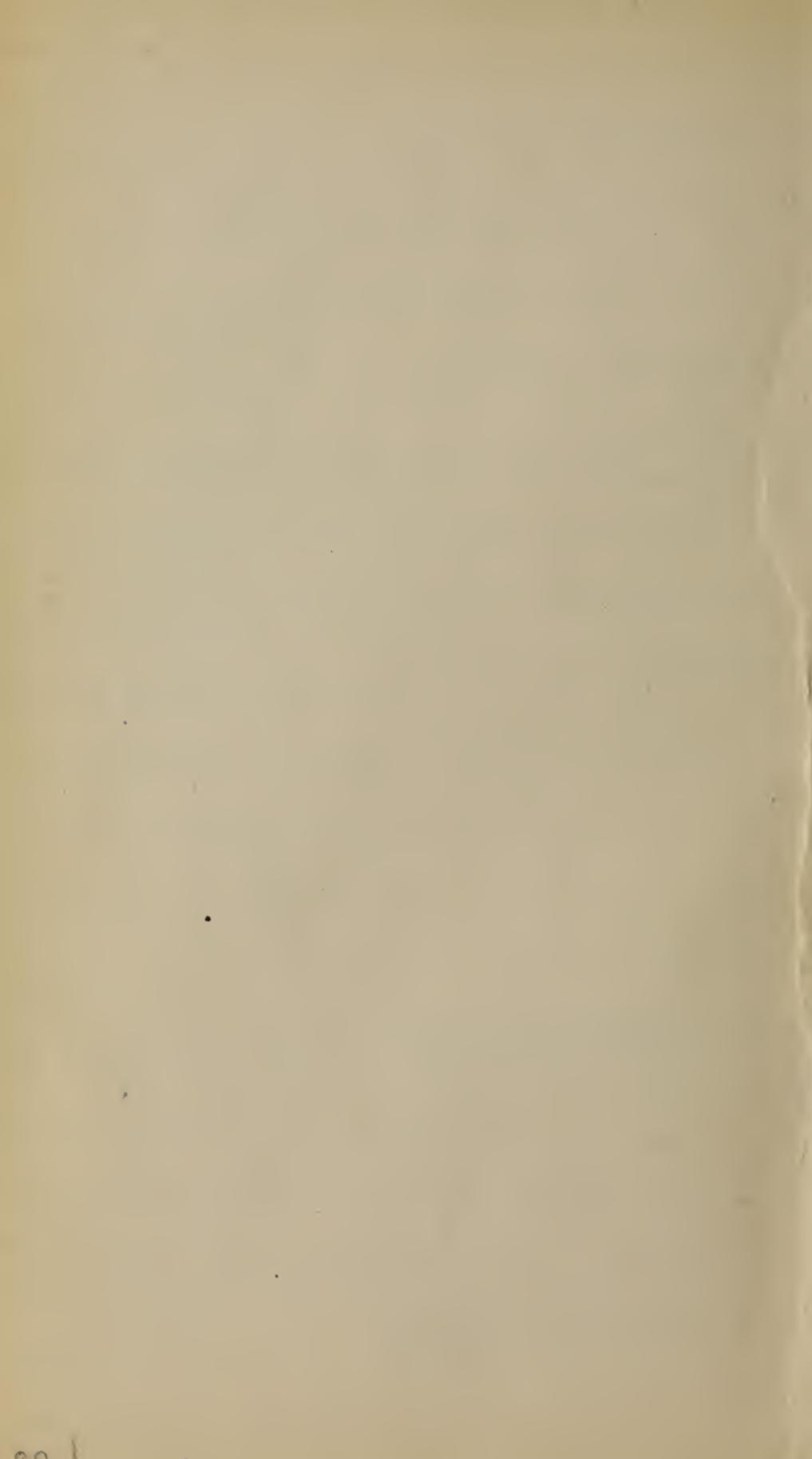
The Count D'Oyley. Why leave us, Theodore?
Constanza. Go, noble youth, and when your fierce heart
softens
To the foe, then remember Lafitte, that great bloom
Of ocean mown down before his ripening, and
Give them the old lucky cut—Cut Seven.

178	The Stage Irishman	Jack B. Yeats
JACK B. YEATS, Esq.		
179	The Old-fashioned Harlequinade	Jack B. Yeats
JACK B. YEATS, Esq.		
180	The Stage Informer	Jack B. Yeats
JACK B. YEATS, Esq.		
181	Model—Scene from "Hamlet": The Grave-yard	
GERALD FORSYTH, Esq.	Gerald Forsyth	
182	Beatrice listening to the Ladies' Plot	
JAMES GRESHAM, Esq., C.E., J.P. <i>W. P. Frith, R.A., C.V.O.</i>		
183	Scene from "The Tempest"	
T. V. GROVE, Esq.	Stephanof	
184	Marionette Theatre	
Miss GERTRUDE ROBINS	Gertrude Robins	
185	Scene from "Shakespeare"	
T. V. GROVE, Esq.	unknown	
186	Three Scenes from "Shakespeare"	
Mrs. RIDLEY JAMES	R. Smirke, R.A.	
187	Mr. Kemble as Richard III.	
R. EDEN DICKSON, Esq.	W. H. Hamilton, R.A.	
188	Edmund Kean as Richard III.	
J. H. LEIGH, Esq.	S. Drummond (1763-1844)	
189	"Romeo and Juliet"—Tomb Scene	
	after Dicksee	
190	"Romeo and Juliet"—Balcony Scene	
	after Dicksee	

The Director is greatly indebted to Mrs. Enthoven, Miss Lita Smith, Mr. Baker-Penoyre, Mr. Freund, Professor Wallace and Mr. Harvey Darton for notes for the Catalogue.

In connection with the Shakespeare performances by the Schools the cordial thanks of the Trustees are due to Mr. William Poel for his advice and for directing Mr. G. A. Ramsay in designing the stage, to Mr. F. J. Harvey Darton, Mr. Geoffrey Strahan and Mr. Tom Heslewood for producing plays, and to Miss Binnie, Miss Halkett, Miss MacDonell and Mrs. Cox for making costumes.





LIST OF PERFORMANCES

IN THE LOWER GALLERY.

At 7 p.m.

-Recital: Julius Cæsar ..	Mr. Otto Sallmann
-Merchant of Venice ..	E.C.S. Dramatic Club
-Romeo and Juliet ..	E.C.S. Dramatic Club
-Twelfth Night ..	E.C.S. Dramatic Club
-Scenes from Henry IV. ..	Rugby Club
-Merry Wives of Windsor..	E.C.S. Dramatic Club
-Scenes from As You Like It, Twelfth Night, and Romeo and Juliet ..	Mr. Harcourt Williams, Miss Jean Mackinlay, and Miss Penelope Wheeler
-Twelfth Night ..	Toynbee Shakespeare Society
-Romeo and Juliet ..	E.C.S. Dramatic Club
-Twelfth Night ..	E.C.S. Dramatic Club
-Scenes from Henry IV. ..	Rugby Club
-Merry Wives of Windsor..	E.C.S. Dramatic Club
-Recital: King Henry IV. (Part I.) ..	Mr. Otto Sallmann
Merchant of Venice ..	E.C.S. Dramatic Club.
King John ..	Chicksand St. L.C.C. School
iv.	
King John ..	Chicksand St. L.C.C. School
King John ..	Chicksand St. L.C.C. School
Richard II. ..	Whitechapel Foundation School
To be arranged ..	Toynbee Shakespeare Society
Twelfth Night ..	Whitechapel Foundation School
Richard II. ..	Whitechapel Foundation School
Richard II. ..	Cable St. L.C.C. School
Midsummer Night's Dream	Cable St. L.C.C. School
Midsummer Night's Dream	Cable St. L.C.C. School
To be arranged	E.C.S. Dramatic Club
Merchant of Venice ..	Cable St. L.C.C. School
Midsummer Night's Dream	Jews' Free School
As You Like It ..	Jews' Free School
As You Like It ..	Jews' Free School
As You Like It ..	Under the direction of Mr. Croker King.
*Scenes from Romeo and Juliet	Toynbee Shakespeare Society
Twelfth Night ..	

* At 6 p.m.

Contributions towards the expenses for carriage of this Collection, which are exceptionally heavy, are earnestly desired for.

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SPRING, 1911.

(APRIL AND MAY)

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Including a collection from the Modern
Scottish Art Association.

AUTUMN, 1911.

(OCTOBER AND NOVEMBER)

"OLD LONDON."

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will be welcomed by the Director.